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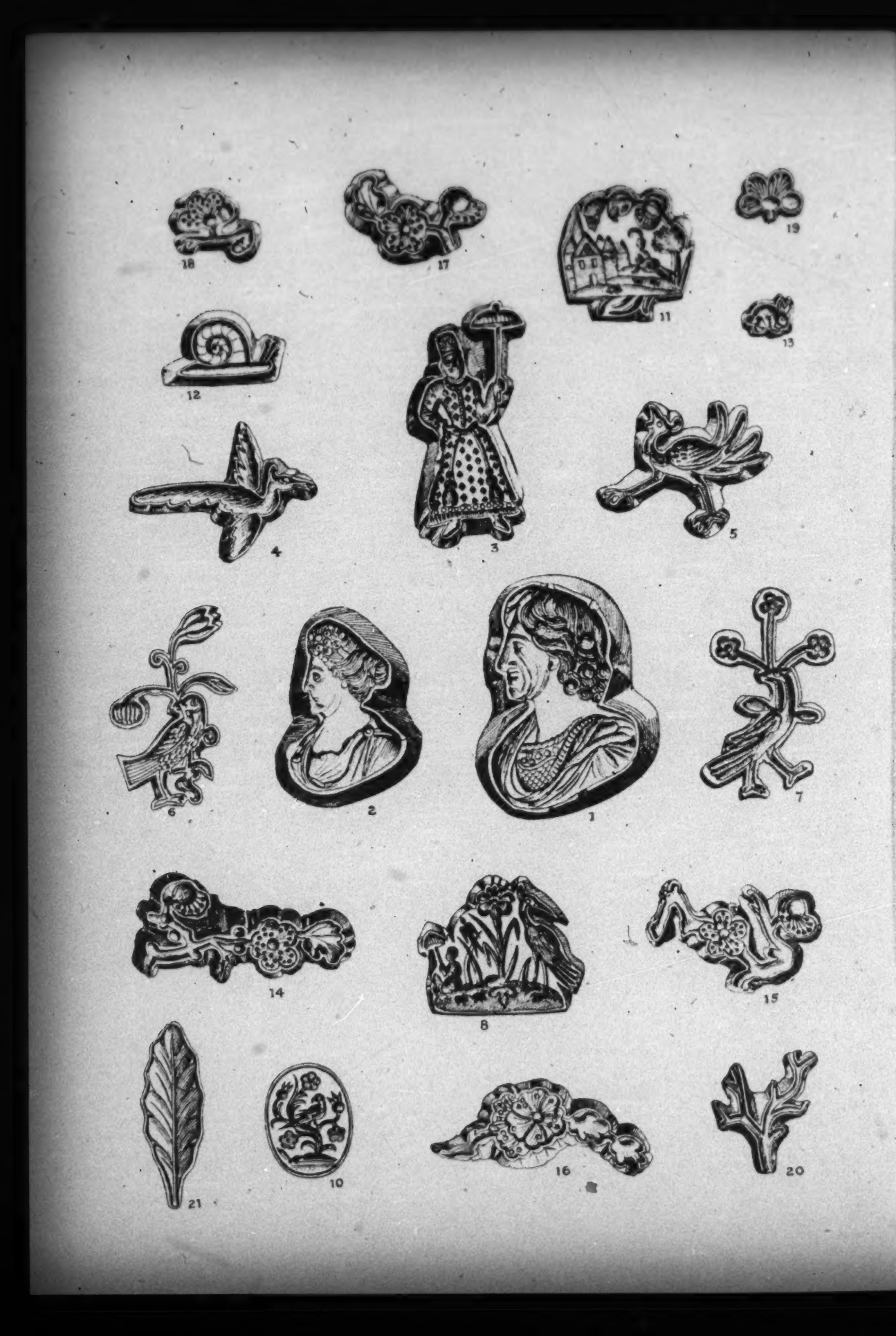
General

RELIEF ORNAMENTED CERAMICS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No. 27

RELIEF–ORNAMENTED CERAMICS

An Historical Survey

April Fourth to Twenty-eighth, 1963

This exhibition is organized in conjunction with the meetings of the

EIGHTH WEDGWOOD INTERNATIONAL SEMINAR

April Twenty-fifth to Twenty-seventh, Nineteen Hundred Sixty-three

The Nelson Gallery and Atkins Museum Bulletin
Vol. IV No. 3 Kansas City, Missouri

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Acknowledgment

The Nelson Gallery is privileged to welcome the members of the Wedgwood International Seminar on the occasion of their Eighth Annual meeting. It is always a productive event when museums, which are the custodians of important collections, can be hosts to enthusiastic collectors and scholars. The happy and appropriate union of these intellectual forces, in conjunction with fine objects, must always result in a better understanding of the past and a clearer perception of quality in any era.

There is currently a heightened, widespread interest in all aspects of the ceramic arts, evidenced not only by an intensified study of potters of the past, but by an increase in the number of competent potters who are represented each year in exhibitions of contemporary arts all over the world. Consequently this exhibition organized by Ross E. Taggart, devoted specifically to the techniques of relief ornamentation, will undoubtedly be of special significance to ceramicists, historians, and the public alike.

For the many rare, unique, and truly instructive examples, generously lent to us from private and public collections, and which assure the success of the exhibition, the Gallery is deeply grateful.

Laurence Sickman, *Director*

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INTRODUCTION

The intrinsic quality of any material is the primary factor which determines how it can be formed into an object of use and beauty. The potentialities and the effects of marble are entirely different from those of wood; bronze has its own characteristics and limitations. Thus the physical properties of any material demand a certain kind of fashioning. This is nowhere more true than with the clay that is used to create a vessel.

One of the first steps toward civilization is the making of clay utensils; perhaps the second is their ornamentation. There are many instances in which our sole knowledge of a prehistoric civilization, and the only gauge of its cultural level, is obtained from pottery remains. Ceramic wares continue to be a kind of cultural index, reflecting for any given people its taste, dominant interests, often religious beliefs, social customs, and certainly its technical proficiency. The elegant proportions, the calculated placement of the designs, and the concise drawing of a Greek kylix bespeak an entirely different cultural motivation than a Meissen figurine or a Thomas Toft slipware charger. Even the neoclassic designs of Wedgwood basalt and jasper ware reflect a cultural climate vastly different from the Greek world they were imitating.

There exists an intimate rapport between clay and the hand of the potter. He rolls it, he smooths it, he indents it, he paints on it; eventually he carves it, molds it, and applies to it ornaments also made from clay. Almost every people ranging over the widest geographical distribution and from the most divergent dates has ornamented its ceramics with molded or applied relief decorations. The clay itself seems to demand that it be so treated, and men have been quick to respond.

In more recent historic times the potter most frequently associated with relief-ornamented wares is Josiah Wedgwood. The current exhibition has been arranged for the Eighth Wedgwood International Seminar, held at the Nelson Gallery from April twenty-fifth to twenty-seventh, 1963. The purpose of the exhibition is to savor this technique of ceramic embellishment, to appreciate its long and honorable history, and to recognize the technique as a basic manner of exploiting the nature of clay.

APPLIED ORNAMENTATION

Relief ornamentation may be accomplished in three ways—carving, molding, and applying relief designs. There is an abundance of relief-ornamented ceramics dating from Neolithic times. For example, applied ornaments are found on many pieces from China, Japan, and Persia, datable at the end of the third millennium B.C. One of the earliest manifestations of such decorations is the use of bands and borders of a toothed design, similar to a pie-crust edge, made by pinching rolled strips of clay. This style of decoration is illustrated in the exhibition by a covered jar (No. 1) of substantially later date, but, save for its rudimentary glaze, it is in craftsmanship hardly distinguishable from pieces of the Late Stone Age period. Contemporaneous with the earliest applied bands is decoration with scratched designs and also with those impressed from a diaper-patterned wheel or stamp. These two processes do little more than give a texture to the surface of the vessel and thus are not considered within the scope of this exhibition.

To the potter who applied the pinched bands the logical corollary would be to make from rolled strips of clay a series of circles, concentric rings, or relief bosses and similarly apply them to the surface of the jar. Such designs are to be found in many Neolithic wares; the use of concentric rings is illustrated by the Persian ewer of the 10th to 9th century B.C. (No. 2). Within the narrow limitations of applied strips or rolls of clay, potters of early civilizations created an extensive variety of designs and patterns.

The next major step in the development of applied ornaments is the invention of the mold. In its earliest use, a mold, perhaps better called a die, was impressed into the wet clay. Although these intaglio-cut dies impressed a pattern that lay below the original surface of the vessel, they created a strictly three-dimensional design that was, in fact, a relief decoration. Their cutting and use differed markedly from the Neolithic "texture" stamps already mentioned. Examples of stamped relief can be found within the most divergent cultures and areas. It was extensively used for Han Dynasty tomb tiles, as here shown in an example of the first or second century A.D. (No. 4). This was also a very common technique in the New World, particularly among the Mayan potters (No. 10).

In the strictest analysis, impressed-relief designs should not be classed as applied ornament because they are not additional clay added to the surface of a vessel. In this sense they might form a distinctly separate technique of relief ornament. But the development of the use of molds or dies is integrally a part of relief ornament, and hence this process is here considered as proto-applied ornament.

It is easy to imagine a potter with a die, made for impressing, filling it with soft clay and then transferring this pad of clay to the smooth surface of the vessel. There can be no doubt that this is the beginning of applied relief designs. This ancient and simple technique continues into the eighteenth century and can well be illustrated in England in the works of John Dwight and the Elers brothers.

In the British Museum are preserved some of the molds of John Dwight. These are stated to have been found in 1825 in a pot on the site of Dwight's works at Fulham.[1] They are listed as brass stamps and certainly have all the qualities of an intaglio die. But in use, as is illustrated by the covered tankard (No. 17), the stamp was filled with a white clay (differing from that of the body of the tankard) and then the stamp with the clay in it was pressed against the side of the tankard. The clay in the stamp adhered to the surface and was freed from the stamp. Close examination will reveal the imprint of the edges of the brass stamp. The inside of the covers of this catalogue reproduce drawings of the Dwight stamps. Drawings numbered 4, 5, 12, 19, and 20 appear to have been the stamps used on the covered tankard (No. 17).

This practice of using metal stamps was also characteristic of the redwares of the Elers brothers. These two men, of Dutch birth, were trained as silversmiths. It is safe, therefore, to assume that they made their own stamps and applied them in a way similar to those of John Dwight. The Elers ware teapot (No. 20) also shows the imprint of the edges of the metal stamps.

Whether they be called molds or stamps, applied clay ornaments certainly developed from the use of dies made for impressing designs in moist clay. Very early there also developed the practice of making intaglio molds of fired clay specifically for the formation of ornaments to be applied to the surface of pottery vessels. Many

1. R. L. Hobson, *Catalogue of the Collection of English Pottery . . . .of the British Museum*, London, 1903, p. 162.

ancient molds have been excavated; a mold of an owl from Vera Cruz, Mexico (No. 37) illustrates the type. This one is from a slightly different process (as explained later); hence, it is deeper than the molds designed solely for forming ornaments for surface application.

The Etruscan *situla*, with scenes from the legend of Apollo and Marsyas (No. 3) shows the technique of using mold-made and applied ornament that differs little, if any, from the practices of Josiah Wedgwood or those of modern workmen. Examples of this kind of craftsmanship can be seen in China as early as the Han Dynasty (No. 5) and continue from then throughout Chinese ceramic history. The Northern Ch'i stoneware vase (No. 7) is a complex and ambitious example of applied decoration, which, in the style of its designs, shows the influence of Sassanian Persian metal work on Chinese ceramics. This stylistic influence continues into the T'ang Dynasty, one of the most important periods in China for applied decoration particularly on the three-color glazed wares (No. 9). The dark blue and turquoise glazed vase from Egypt (No. 6) and the Mexican funerary urn (No. 8) show the widespread areas in which this technique appears. The funerary urn, in the manner of manufacture, varies not at all from the other pieces mentioned, but the multiplication of the applied ornaments and their arrangement have been used to create a ceramic sculpture. The small vessel behind the figure is obscured by the abundance of decoration.

During the Middle Ages in Europe the ceramic craft was reduced to the making of useful rather than decorative or ceremonial wares. The technique of applied ornament, however, continued, if only feebly, in the decoration of tiles and jugs. Often the ornament is little more than applied rolls of clay or modeled blossoms that recall the earliest manifestations of this technique in Neolithic times.

By 1500 a renaissance of the fictile arts is discernible throughout Europe. Strictly local styles and tastes developed, and craftsmen became more and more proficient with complex techniques. Some, such as Bernard Palissy (No. 15), devoted their entire efforts to research experiments and created very individual styles and glazes that place their works in a category of the creative arts.

In Germany and the Low Countries there evolved a very elaborate relief style for jugs and pitchers. The color is a characteristic brown or, less common, green, and often saltglazed (No. 16). Pieces of this type had a marked influence on late seventeenth and

early eighteenth century English ceramics, as can be seen in the John Dwight covered tankard (No. 17).

During the seventeenth century after the founding of the East India Companies, trade with the Far East developed rapidly. Ceramic pieces of a fineness unknown in Europe became increasingly available and served as a stimulus to European craftsmen. One of the principal imports from China was the redware of I-hsing (No. 18). This was a fine, unglazed stoneware, sophisticated in design, rich in color and often elaborately ornamented with applied decorations. By 1700 many European potters were striving to learn the secret of Chinese porcelain and red stoneware. Johann Böttger, at Meissen, in 1706, mastered the secret, and his products for the next few years were chiefly red stoneware with applied decorations (No. 19). By 1710 the Elers brothers in Staffordshire were also producing a fine-quality redware similarly ornamented (No. 20).

At this point ceramics in England and on the Continent developed rapidly in the number of styles and quality of craftsmanship. White saltglaze wares appeared by 1720, and leadglaze wares improved in color and designs. Many of the patterns were inspired by Oriental examples, attesting to the persistent influence of China.

About the middle of the eighteenth century, plaster of Paris molds came into general use. These molds were fired to increase their hardness and durability and in this state were called "pitcher molds." It is stated that these were introduced into Staffordshire about 1745 by Ralph Daniel of Cobridge, who had seen them used in a porcelain factory in France.[2] The manipulation of the clay and its removal from the porous molds were greatly facilitated by the use of this material, and it became standard for "sprigging" and "vineing", as relief ornamentation was called in the eighteenth century. The development of these "pitcher molds" greatly assisted Josiah Wedgwood in the perfecting of relief-ornamented jasper and basalt wares (No. 27).

It was not necessary that an applied ornament be mold-made; it could also be hand-modeled. Such is the case with many of the fine Chinese Sung Dynasty ceramics, which are here represented by the "artichoke" jar of the early twelfth century (No. 11) and the celadon Lung-ch'üan ware covered jar with fully modeled dragon (No. 12). In this latter example it is readily apparent that the

2. Simeon Shaw, *History of the Staffordshire Potteries*, Hanley, 1829, p. 163.

dragon was modeled in the full round before being applied to the jar. Modeling of this type can fall into the category of sculpture, which is the case with the Giovanni della Robbia plaque (No. 14). The Della Robbia family in Florence brought to the highest perfection the art of tinglazed ceramic (majolica) sculpture.

In his famous dish with animal and plant forms (No. 15) Bernard Palissy individually modeled the separate elements. Some of the shells, acorns and leaves may have been made from impressions of actual leaves and shells. In the existing examples of this dish the variations are so marked that individual modeling becomes evident.

Even with this limited survey it is apparent that applied relief decorations are common to almost every culture throughout the complete history of ceramics. The motifs vary, the quality of the workmanship ranges from the crudest child-like efforts to infinite refinement, but the aim of the potter to embellish his work and the technical processes remain unchanged.

FULL MOLD

The second method of decorating ceramics in relief is the use of a full mold in which the decoration and the vessel itself were formed simultaneously. The Arretine-ware mold (No. 32), of the first century B.C., better than any other example, illustrates this early technique. The mold was first formed on a wheel, the inside dimensions being the desired size and shape of the finished bowl. While the clay was still soft, relief stamps were pressed from the inside, forming the desired decoration. After the mold had been fired, any number of bowls could be produced from it by pressing clay into the mold. The natural contraction of clay in drying would make removal from the mold a relatively simple matter.

This technique remained unaltered from pre-Christian times down to the eighteenth or early nineteenth century. In the British Museum is preserved the signed and dated mold by William Bird,

1751, for a relief slipware dish (Fig. 1). The Arretine-ware mold is concave, since it was used for the decoration of the outside of a bowl; the William Bird mold is convex, since it was used to form the inside of a slightly rounded dish. A close examination of the back of the slipware dish (No. 42) reveals the fingermarks of the potter as he pressed the moist clay into the mold. Pieces made essentially in this manner are the Chinese Han Dynasty "hill jar", 25-221 A.D. (No. 33); the Persian flask, about 600 A.D. (No. 38); the Palissy dish, sixteenth century (No. 40); the English delftware dish, dated 1674 (No. 41); and the Meissen "Swan Service" plate, 1737-41 (No. 43).

In order to create more complicated shapes, it was necessary to have two molds: one for the front and one for the back of a vessel. This is obviously essential when a piece was of such a shape that in its entirety it could neither be pressed into a single mold nor removed from it. The Greek *oinochoe* in the form of a head (No. 30) illustrates this variation. Along the sides of the neck can be seen the seam, where the two halves were joined. Similar seams are discernible in the Roman lamp (No. 34), the Mochica stirrup-spout vessel (No. 36A); the saltglaze teapot (No. 44); and the wall vase (No. 50A).

Figure 1
UNGLAZED POTTERY MOLD
English, Signed and dated:
William Bird, 1751
British Museum

In the case of the wall vase (No. 50A) in agateware, the satyr's face was made of a white clay around which was placed the agate clay. In agatewares the clay, mixed of various clays which will fire different colors, could not be turned on a wheel or handled too much without smearing the agate pattern. The satyr wall vases are completed on the back with a flat sheet of clay which was joined to the molded front.

Although it would differ only in depth from a mold used for an applied ornament, the Vera Cruz mold (No. 37) was certainly the matrix for the front half of a molded image, of which the two parts would be joined, as in the Greek pitcher (No. 30). The mask of Demeter (No. 31) is an example of a piece formed in a single open mold. The Mochica mold (No. 36B) shows the kind of mold that would be used for the stirrup-spout vessel (No. 36A). The large Persian Rayy-ware jar (No. 39) was undoubtedly made in four sections, which were joined horizontally rather than vertically, as in the other examples here mentioned.

Another variation is evident in the Castor-ware "hunt cup", (No. 35) made in Roman England. The piece was unquestionably made in two sections and assembled, as was the Rayy-ware piece. But after the sections were molded and joined, details were added by trailed slip. Slip is a potter's term for a liquid mixture of clay and water of about the consistency of heavy cream. Such a mixture can be poured or dripped on to the surface for added details, as was done for some of the scroll-like plant forms, the dots, and the costume details of the "hunt cup".

Basically no changes were made in the full-mold technique and its minor variations until the first half of the eighteenth century. At that time the introduction of plaster of Paris molds made it possible to form vessels in a much easier and quicker manner. This method was used for the bodies of teapots, jugs and mugs. Customarily in two parts banded together, the molds were filled with a clay and water mixture, similar to the slip mentioned above. The porous plaster of Paris drew the moisture from the clay which was in direct contact with the inside of the mold, quickly making it firm. After a given length of time the mold was emptied of the excess clay, leaving only the thin shell that had hardened next to the mold. After allowing proper drying time, the mold was opened, leaving the fully-formed pot. The Voyez teapot (No. 49) and the Wedgwood pineapple teapot (No. 52) are examples of this technique.

It is interesting to observe that the wall vase (No. 50A) was made by pressing agate clay into one half of a mold, while No. 50B of the same design and possibly from the same mold was made by the above-mentioned technique of filling the mold, but with the back section banded on. This technique would have been impossible in the case of agateware, where the body of the clay must be pre-prepared with variant colors of clay; but in the tortoise-shell example, where the color came from surface glazes, it was possible to fill the two-part mold with slip as described.

The plaster of Paris molds, which, of course, were "negative" or intaglio molds, could be used many times. But plaster of Paris is soft, and eventually the molds would deteriorate and the pattern become imperfect. It was then necessary to make new molds to replace the discarded ones. The new plaster of Paris molds were made from the master form or block mold (No. 47A and 48). In creating a design the modeler often carved, either from wood or alabaster, the full shape with all its details. This would be as much as one-third larger than the finished object was intended, since clay shrinks up to that proportion in firing. From the alabaster or wood forms was made a permanent fired-pottery form, usually saltglazed, which became the "master-form" for the subsequent plaster of Paris molds. No. 47 A and B show a saltglaze block mold and a teapot made from it. No. 48 is the saltglaze block mold for a leaf-form sauce boat.

A surprising number of these block molds of the 1760-1770 period has been preserved. Many of them were published by Charles F. Luxmoore.[3] A particularly interesting group is that now in the Wedgwood Museum at Barlaston, Stoke-on-Trent: in 1905 they were discovered at Etruria where they had remained unopened since the time William Greatbatch crated them and sent them to Josiah Wedgwood. Greatbatch was extensively employed by Wedgwood as a modeler around the 1764 period. Under Wedgwood's direction he executed most of the models of the cauliflower, pineapple, and wall vase designs.

The two techniques—that of applied clay and the full mold—account for virtually all relief-ornamented ceramics from prehistoric times down to the present day. In both cases procedures could be worked out to make production relatively rapid and free from too many faults and consequent kiln wasters. The variations in styles, designs, and quality obtainable from such methods, in over four thousand years of ceramic history, are all the more remarkable when one considers the basic simplicity of the techniques.

3. Charles F. C. Luxmoore, *English Saltglazed Earthenware*, Exeter, 1924.

CARVED ORNAMENTATION

The only other technical process that was used for relief ornamentation is direct carving in the clay. As with the other two (applied clay and the full mold) it is of ancient origin, can be discovered in cultures widely separated both in time and geography, and has continued down to the present.

Since the technique does not take advantage of any "production methods" to facilitate the process, considerably more time and skill are required for the fabrication of each piece. It is probably for this very reason that carved examples are infinitely more rare than those done by the other two methods described. This class of ornamentation is illustrated by only four pieces which probably represent the true proportion of carved pieces to the other techniques (No. 53 to 56). In the resurgence of craftsmanship in contemporary ceramics the employment of the carved technique has greatly increased. Each work remains as a unique piece, and no attempt is made to reproduce it.

From the Chinese Shang Dynasty capital at An-yang, Honan, comes the remarkable carved ceramic jar, now in the Freer Gallery, Washington, D. C., (Fig. 2). It is at present the only complete example known, but many fragments of carved ceramic vessels

Figure 2
UNGLAZED WHITE POTTERY VESSEL, (Type *Hu*)
Carved relief ornament
Chinese, Shang Dynasty
1300-1028 B.C.
Freer Gallery of Art, Washington, D. C.

have been discovered on the site (No. 53). An-yang was the capital of the dynasty from about 1300 to 1028 B.C., and this fairly accurately dates the pieces.

The Shang Dynasty was outstanding for its superb cast-bronze ceremonial vessels, by far the finest craftsmanship and design of any Bronze Age culture. There may well have been a connection between the workers in bronze and those in ceramics. Recently there have been discovered carved ceramic matrixes from which the molds were made for the casting of bronze. Thus the makers of the Freer jar and of the fragments in the exhibition might well have been connected with the bronze foundry.

In the Mayan civilization of pre-Hispanic America, carved pieces (No. 54), as well as impressed pieces (No. 10), are to be found. In the example in this exhibition, cutting of the knife blade is discernible. The "shell bowl" (No. 55) made by an American Indian of the middle Mississippi culture and excavated in Pemiscot County, Missouri, is another example of a carved piece. The actual cutting was probably done with a sharpened stick or even the potter's finger nail.

The ultimate refinement in a carved piece is exemplified by the Ming dynasty openwork brush holder (No. 56). The high level of craftsmanship required for the creation of such a piece is immediately evident.

Clay can be mixed with water so that it is thin enough to be poured or applied with a brush; it can be made very dry so that it can be molded, turned on a lathe or carved. Clay dries fast and contracts markedly; when dry it is not too fragile for delicate finishing, but when the dried surface is moistened, decorations may be applied. These are some of the physical properties of clay that account for the infinite variety to be found in ornamentation with relief designs. Such properties were so obvious and readily apparent that they were easily understood and exploited by primitive man, and yet the same simple means were subject to infinite refinement in the hands of sophisticated potters.

Ross E. Taggart
Senior Curator

CATALOGUE

APPLIED ORNAMENTATION

No. 1
STONEWARE FUNERARY URN
Proto-Yüeh ware
Chinese, 5th-6th century
9¼ inches high
Collection:
Nelson Gallery-Atkins Museum
(Gift of Mrs. W. R. McCormack)

Although this urn is of a date substantially later than Neolithic pottery, the manner of applying bands of pinched clay is exactly the same as that of Stone Age pottery found in many diversified geographical areas.

No. 2
GRAY POTTERY SPOUTED POT
Proto–Median ware from Sialk
Persian, 10th-9th century B.C.
6½ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 3
BLACK GLAZED SITULA (small pail)
Etruscan, 4th-3rd century B.C.
8½ inches high
Collection:
Metropolitan Museum of Art,
New York
(Fletcher Fund, 1927)

No. 4
GRAY POTTERY TOMB TILE
Chinese, Han Dynasty
(206 B.C.-221 A.D.)
1st-2nd century A.D.
49 inches by 14 inches
Collection:
Nelson Gallery-Atkins Museum

The relief design was accomplished by pressing a stamp into the wet clay. This technique, although slightly different from the application of ornaments, is closely related to the development of applied designs.

The piece is illustrated by a detail.

No. 5
PAINTED POTTERY JAR AND COVER
Chinese, Han Dynasty
(206 B.C.-221 A.D.)
1st-2nd century A.D.
24 inches high
Collection:
Nelson Gallery-Atkins Museum

No. 6
DARK BLUE AND TURQUOISE GLAZED VASE
Egyptian, 1st or 2nd century A.D.
8¼ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 7
OLIVE-GREEN GLAZED STONEWARE JAR
Chinese, Northern Ch'i Dynasty
(550-577)
20⅝ inches high
Collection:
Nelson Gallery-Atkins Museum

This jar shows the influence of Sassanian Persian metal work on Chinese ceramics. This stylistic influence continues into the T'ang Dynasty, and may be seen also in No. 9 below.

Also illustrated cover.

No. 8
POLYCHROME POTTERY FUNERARY URN
(In the form of a figure with the attributes of the Goddess Quetzal)
Classic Monte Alban
Oaxaca, Mexico, 500-700
25 inches high
Collection:
Nelson Gallery-Atkins Museum

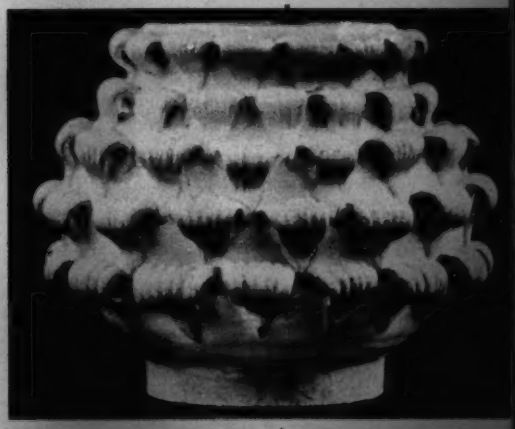
In this example the multiplication of applied ornaments has become so extensive that the urn at the back of the figure is completely secondary, with the result that the potter has created what amounts to sculpture in the round.

No. 9
THREE-COLOR GLAZED JAR
Chinese, T'ang Dynasty (618-906)
5¼ inches high
Collection:
Lent anonymously

See note under No. 7 above.

No. 10
CEREMONIAL VASE
(With mythological scene)
Mayan, 600-900
From Quiche, Guatemala
7½ inches high
Collection:
The University Museum, University of Pennsylvania, Philadelphia

No. 11
WHITE GLAZED STONEWARE JAR
Chinese, Sung Dynasty (960-1279)
About 1100, from Chü-lu Hsien
5½ inches high
Collection:
Mr. Laurence Sickman, Kansas City, Missouri



No. 12
CELADON GLAZED PORCELANEOUS STONEWARE JAR
Lung-ch'üan ware
Chinese, Sung Dynasty (960-1279)
9⅝ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 13
POLYCHROME GLAZED COVERED JAR
FA HUA WARE
Chinese, Ming Dynasty (1363-1644)
Early 16th centruy
16 inches high
Collection:
Nelson Gallery-Atkins Museum
(Major Willard D. Straight Collection)

No. 14
BLUE AND WHITE MAJOLICA
(TIN-GLAZE) PLAQUE
Italian, by Giovanni della Robbia (1469-1529)
21 inches by 34 inches
Collection:
Nelson Gallery-Atkins Museum

Also illustrated front cover.

No. 15
POLYCHROME LEAD-GLAZED EARTHENWARE DISH
French, manner of Bernard Palissy (1550-1610)
20½ inches long
Collection:
The Metropolitan Museum of Art, New York
(Gift of Julia A. Berwind, 1953)

No. 16
GREEN LEAD-GLAZED WINE PITCHER
German, signed and dated: C.G., 1629
15⅝ inches high
Collection:
Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts

From Raeren (now Belgian territory), eight miles south of Aix-la-Chapelle.

No. 17
SALTGLAZED COVERED TANKARD
English, by John Dwight of Fulham
(ca. 1633-1703)
About 1690
10¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 18
UNGLAZED RED STONEWARE TEAPOT
I-hsing ware
Chinese, 19th century
4 inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

Although this teapot was made in the 19th century it is in a purely 18th century style. Teapots in this design were introduced into England and on the Continent shortly after 1700 and had a marked influence in material and designs on European pottery and porcelain.

No. 19
UNGLAZED RED STONEWARE VASE
German, by Johann Friedrich Böttger
(1682-1719)
Meissen, 1708-1710
11 3/16 inches high
Collection:
Cleveland Museum of Art
(Gift of A. and R. Ball)

No. 20
UNGLAZED RED STONEWARE TEAPOT
English, by David Elers (1656-1742)
and John Philip Elers (1664-1738)
About 1710
3¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 21
BROWN LEAD-GLAZED SLIPWARE
POSSET POT
English, Staffordshire, about 1710
8½ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

Although the faces are mold-made appliqués, some of the ornaments around and between them recall the pinched bands of rolled clay seen in Neolithic pottery.

No. 22
WHITE PORCELAIN TEAPOT
German, Meissen, about 1735
4½ inches high
Collection:
Nelson Gallery-Atkins Museum
(Gift of Colonel and Mrs. A. E.
Schanze)

No. 23
WHITE PORCELAIN TABLE DECORATION
Okawachi ware
Japanese, 18th century
5⅝ inches high
Collection:
Nelson Gallery-Atkins Museum

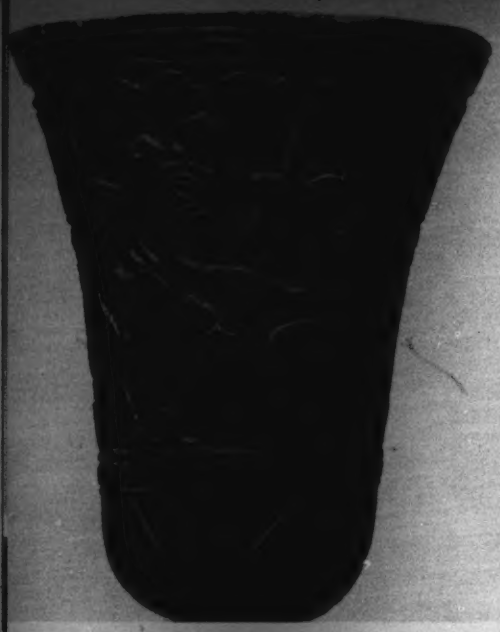
No. 24
POLYCHROME LEAD-GLAZED TEAPOT
Attributed to John Astbury
(1688-1743)
English, Staffordshire, about 1740
6¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)
The leaves, grapes, and lion-headed feet are mold-made and applied. The stems that connect the leaves are hand-rolled strips of clay.

No. 25
SALTGLAZED TEAPOT
English, about 1745
3¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 26
BROWN LEAD-GLAZED PUNCH POT
Attributed to Thomas Whieldon
(1719-1795)
Tortoise-shell ware
English, Staffordshire, about 1760
8 inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 27
PORTLAND VASE
English, by Josiah Wedgwood
(1730-1795)
Example numbered 26. 1791-1792
10 inches high
Collection:
The Iva Bunnell Vurpillat Collection of Wedgwood, South Bend, Indiana
Illustrated frontispiece.

No. 28
BLUE AND WHITE JASPER PLAQUE
Josiah Wedgwood and Sons, Limited
English, 1962
5⅞ inches by 5⅞ inches
Collection:
Josiah Wedgwood and Sons, Limited, Barlaston, Stoke-on-Trent, England
The Wedgewood Company is currently preparing a sample series of all their "pitcher molds", antique and modern. This is being done by making an impression of each mold and arranging them in related designs on a standard size plaque, of which this is an example.



No. 29
BLUE FAIENCE CHALICE
Egyptian, XXII Dynasty,
about 900 B.C.
3 3/16 inches high
Collection:
Brooklyn Museum

This piece was made in Middle Egypt, presumably at Tuna el Gebel. It is fragmentary, lacking its foot and stem. There is some restoration in the bowl of the chalice.

No. 30
OINOCHOE IN THE FORM OF A HEAD
Greek, late 6th century B.C.
6¾ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 31
UNGLAZED TERRA-COTTA MASK OF
DEMETER
Sicilian, 5th century B.C.
6¼ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 32
MOLD FOR A LARGE BOWL
(With modern plaster impression)
Arretine ware
Etruscan, 1st half of 1st century B.C.
4 inches high, 7⅞ inches diameter
Collection:
Museum of Fine Arts, Boston

Made at ancient Arretium (modern Arezzo) by Rasinius (proprietor) and Pantagatus (slave).

No. 33
GREEN GLAZED COVERED JAR
("Hill Jar")
Chinese, Eastern Han Dynasty
(25-211 A.D.)
8⅝ inches high
Collection:
Nelson Gallery-Atkins Museum

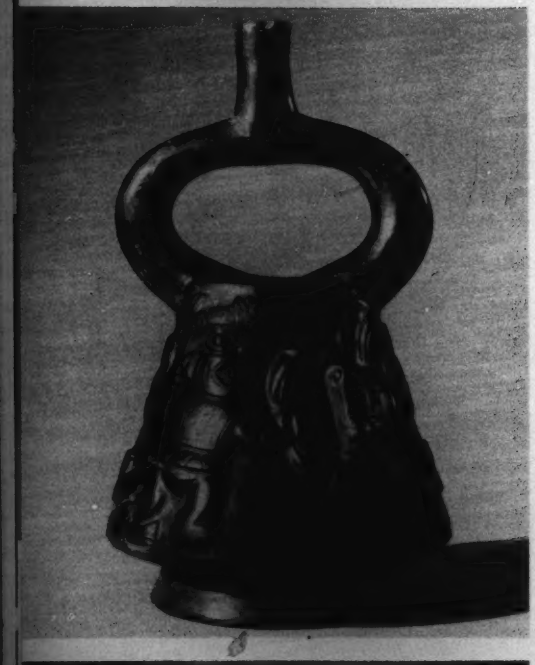
The iridescence of the glaze is a result of burial.

No. 34
UNGLAZED TERRA-COTTA NEW YEAR'S LAMP
Roman, 1st century A.D.
5⅜ inches long
Collection:
Lent anonymously

A thin red slip (not a glaze) has been added to the terra-cotta.

No. 35
CASTOR WARE "HUNT CUP"
Roman England, late 2nd or 3rd century
11 inches high
Collection:
Royal Ontario Museum, Toronto, Canada

Found in 1841 at Bedford Purleus, two miles west of Wansford Bridge.



No. 36
A
POLISHED BLACKWARE STIRRUP-SPOUTED VESSEL
Peruvian, Early Mochica, Chimbote, Santa Valley
200-400
8⅝ inches high
Collection:
Art Institute of Chicago
(Nathan Cummings Collection of Ancient Peruvian Art)

B
UNGLAZED TERRA-COTTA MOLD FOR STIRRUP-SPOUTED VESSEL
Peruvian, Chimu
14th-15th century
8⅝ inches high
Collection:
Mr. and Mrs. Edward H. Lawrence, Kansas City, Missouri

No. 37
UNGLAZED TERRA-COTTA MOLD FOR AN OWL
(Or a figure of Death)
Remojadas, Cerro de las Mesas
Vera Cruz, Mexico, 600-900
6½ inches high, 7⅞ inches wide
Collection:
Mr. and Mrs. Cornelius Costello, Jr., Kansas City, Missouri

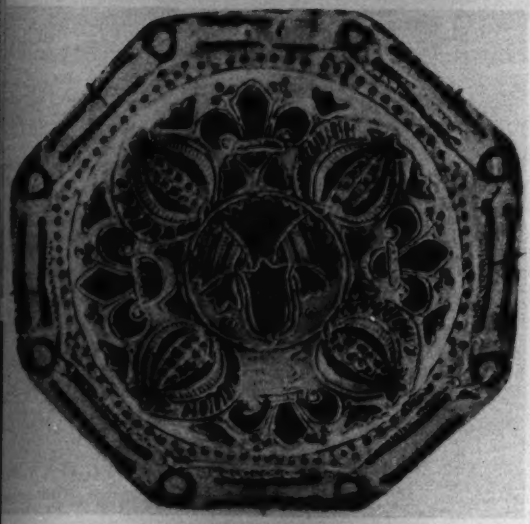
No. 38
UNGLAZED SIDE SECTION OF A FLASK
Persian, Sassanian, about 600
9⅝ inches diameter
Collection:
Nelson Gallery-Atkins Museum

No. 39
TURQUOISE-BLUE GLAZED RAYY WARE JAR
Persian, Nishapur, 14th century
31½ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 40
POLYCHROME GLAZED DISH
(With scene of the Sacrifice of Isaac)
French, manner of Bernard Palissy
(1550-1610)
12¼ inches long
Collection:
Nelson Gallery-Atkins Museum

No. 41
POLYCHROME DELFTWARE DISH
(With figure of Fecundity)
English, Lambeth, dated 1674
19 inches long
Collection:
Mr. and Mrs. John Philip Kassebaum,
Wichita, Kansas

This is a copy of a design created by Bernard Palissy.



No. 42
SLIPWARE DISH, POMEGRANATE DESIGN
Signed by the potter, J. S.
English, 1700-1715
13⅝ inches diameter
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 43
PORCELAIN PLATE FROM THE "SWAN SERVICE"
By Johann Joachim Kaendler
(1706-1775)
German, Meissen, 1737-1741
11¾ inches diameter
Collection:
Nelson Gallery-Atkins Museum

The "Swan Service", designed by Kaendler for Court Heinrich Brühl of Saxony and Poland, was used in his palace in Poland. The arms of the count are on the plate.

No. 44
WHITE SALTGLAZED TEAPOT
English, about 1735
5 inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

No. 45
UNGLAZED I-HSING WARE VASE
(In the form *Ku*)
Chinese, Ch'ien Lung period
(1736-1795)
9¾ inches high
Collection:
Nelson Gallery-Atkins Museum

No. 46
UNGLAZED REDWARE TEAPOT
English, about 1745
5⅝ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

Teapots of this type are often, although erroneously, called Elers ware. They are much later than the work of the Elers brothers. In this example not only are the figures inspired from the Chinese, but the "spiral" background was derived from I-hsing ware models, as can be seen in the vase No. 45.

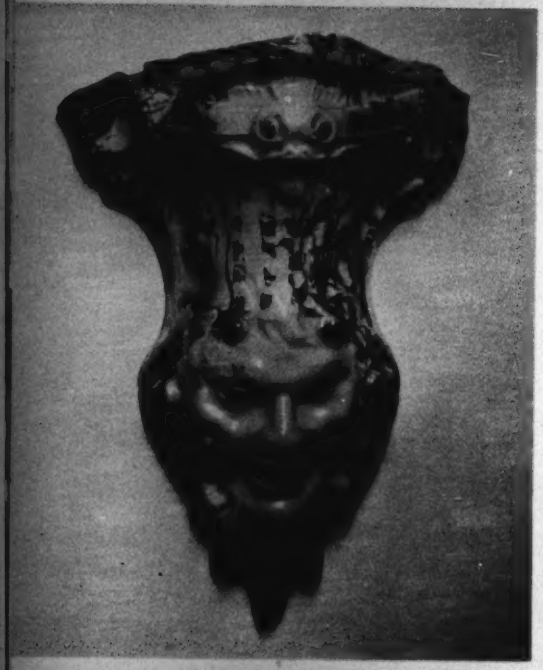
No. 47 A and B
SALTGLAZED HEXAGONAL BLOCK MOLD
SALTGLAZED TEAPOT OF THE SAME DESIGN
English, Staffordshire, about 1750
Mold 4 inches high; teapot 6 inches high
Collection:
Miss M. Mellanay Delhom,
Chicago, Illinois

No. 48
SALTGLAZED BLOCK MOLD OF A LEAF-FORM SAUCE BOAT
English, Staffordshire, about 1750
Miss M. Mellanay Delhom,
Chicago, Illinois
8⅛ inches long
Collection

Sauceboats in this form are known in the porcelain factories of Worcester, Chelsea, Derby, and Longton Hall. William Littler, of the last named factory, is known for his saltglaze wares made before he turned to porcelain.

No. 49
POLYCHROME GLAZED "FAIR HEBE" TEAPOT
Probably made by Ralph Wood, II (1748-1795)
Modelled by John Voyez
(Impressed: J. Voyez)
English, Staffordshire, about 1788
6 inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

John Voyez apparently made models of "Fair Hebe" jugs and teapots for different potters; *cf.* Robert Charleston "John Voyez—Fact and Fiction", part II, *Antiques*, Vol. 79, No. 3, March, 1961, p. 286. The quality of the color glazes suggests that this is a piece from the Ralph Wood factory.



No. 50 A
SALTGLAZED AGATEWARE WALL VASE OF SATYR HEAD

No. 50 B
TORTOISE-SHELL GLAZED WALL VASE OF SATYR HEAD

Attributed to Thomas Whieldon (1719-1795, possibly modelled by William Greatbatch (1735-1813)
English, Staffordshire, about 1765
A. 7½ inches high; B. 7¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection. A. Gift of Charles Hoyt and Rowland Burdon-Muller, Cambridge, Massachusetts

Block mold for these pieces is in the Hanley Museum, Stoke-on-Trent. *cf.* Luxmoore, p. 51.

No. 51
TORTOISE-SHELL CORNUCOPIA WALL VASE
(With design of "Flora")
Whieldon type, probably modelled by William Greatbatch
English, Staffordshire, about 1765
11 inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

This design appears in both tortoise-shell ware and saltglaze and is generally attributed to Josiah Wedgwood, either at the time of his partnership with Thomas Whieldon or immediately after, during the Ivy House period. In a bill for modelling from William Greatbatch to Josiah Wedgwood there is specifically mentioned "one pair conu copia, £ 0-12-0". The block mold for this wall vase is preserved in the Wedgwood Museum, Barlaston, Stoke-on-Trent.

No. 52
POLYCHROME GLAZED "PINEAPPLE" TEAPOT
Made by Josiah Wedgwood (1730-1795)
Probably modelled by William Greatbatch
England, Staffordshire, about 1765-1770
5¾ inches high
Collection:
Nelson Gallery-Atkins Museum
(Burnap Collection)

The bill from Greatbatch to Wedgwood mentioned above (No. 51) also included: "one pineapple teapot,, £ 0-8-0".

CARVED ORNAMENTATION

No. 53
GROUP OF UNGLAZED WHITE POTTERY FRAGMENTS
Chinese, Shang Dynasty (1523-1028 B.C.)
Excavated at An-yang, capital of the Shang Dynasty (1300-1028 B.C.)
Collection:
Nelson Gallery-Atkins Museum
The carved vessel, type *Hu*, belonging to the Freer Gallery (illustrated page 14) is the only known complete Shang Dynasty piece of its type. The fragments are from similarly decorated vessels.

Not illustrated.

No. 54
SLATEWARE VASE
Mayan, 600-900
8 inches high
Collection:
Mr. Peter I. Hirsch, Kansas City, Missouri

No. 55
UNGLAZED SHELL-SHAPED BOWL
North American, Middle Mississippi Culture
Excavated at Pemiscot County, Missouri, 1300-1700
10¼ inches long
Collection:
Nelson Gallery-Atkins Museum

No. 56
WHITE PORCELAIN BRUSH HOLDER
Chinese, Ming Dynasty (1368-1644)
17th century
4 inches high
Collection:
Nelson Gallery-Atkins Museum

The William Bird mold (Fig. 1) and the John Dwight stamps on the inside of the covers reproduced by courtesy of the Trustees of the British Museum.